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THE EQUESTRIENNE

by Henri de Toulouse-Lautrec

Gift of Mrs. Murray S. Danforth, 1934

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"THE EQUESTRIENNE"

BY HENRI DE TOULOUSE-LAUTREC

"A drawing is a dance of the hand"

WHAT more appropriate statement could be found to express the feeling of such an artist as Henri de Toulouse-Lautrec, one who with few sweeps of the pencil or crayon could transform a blank surface into a living picture, a scene alive with rhythm and character?

Born in 1864 of patrician parents and a direct descendant of the Counts of Toulouse, Lautrec as a child was crippled beyond help. As a result of his having broken both legs, the lower part of his body became stunted. Nevertheless such a condition did not prevent him from establishing himself among artists.

He cared little for studies which required adherence to an established rule. Consequently in his pursuit of art, he endeavored to express himself in his own individual manner, although revealing the influence of Degas. Unlike Daumier, who preferred to paint men, Lautrec found more pleasure in depicting the lives of danseuses, actresses and equestriennes.

He made a great study of Japanese prints, and his later works show evidence of their influence on him. He adopted their manner of placing the chief object of the picture a little off center and subtly introducing others to balance his composition.

Although an admirer of the French painter Ingres, Lautrec introduced an entirely different method in his work. A few sketchily traced lines, a dash of color—perhaps his favorite green, a little yellow and black,—comprised his compositions, while the older artist meticulously drew the fine pencil lines of a young lady's curl. Although he was greatly interested in photography, he avoided reproducing in his paintings the exactness of the camera. By his quick strokes suggesting movement, he did portray, however, a feeling of the rapidity of changing scenes so easily reproduced today in the cinema.

Delineations of horses as they performed

in the circus have proved to be subjects of many of his works. As I have previously stated, he spent much of his time sketching performers. In order to do this and do it well, he frequented all places of amusement, theatres and cafés. Of them all, probably the Moulin-Rouge was the most popular with him. There it was he discovered the characters he loved to reproduce. Not always was he complimentary—more often did he portray them in a ridiculous and grotesque manner, but he succeeded in revealing certain traits peculiar to these individuals. In this way he was able to interpret the inner man. By looking at a gallery filled with his works, one is convinced that although the features of the subjects are not flattering, Lautrec has reached a depth of searching which reveals the individual portrayed only by a true artist.

Not only beautiful but ugly persons attracted his eye, and although he insulted them by his portrayals, he brought many characters as well as himself before the public. He was enabled to do this extensively by means of his many lithographs carefully evolved from sketches.

Dwarfed as a boy, the career of this man of genius ended early since he died in 1901 after two years of ill health. How unfortunate his life should have been snuffed out when he was just becoming interested in portrait painting as a consequence of two trips to Spain, where he studied famous artists of that country. On the other hand, how fortunate that during his fifteen years of activity he should have been so prolific and left us such a fine record of Paris life.

A drawing, "The Equestrienne," has recently been given to the Museum by Mrs. Murray S. Danforth. Within a circus ring, a young woman is calmly seated sideways on the back of a galloping horse, his mouth opened wide. His tail is tied in a knot with a tiny, blue ribbon bow, while the fluffy, blue dress of the performer blows in the wind as she rides toward the spectator. Her left arm is raised, and her right one is lowered with her hand concealed behind the neck of her mount. Her hair—light

yellow in color, one often used by the artist—is arranged high above the forehead. Tufts of the gauze-like substance of her dress decorate each shoulder strap, while a wide, black band is securely fastened around her neck. At the left in the distance stands a ringmaster apparently content with the rider and her mount. (Can this be M. Loyal, the principal figure in Lautrec's famous composition, "At the Circus Fernando, the Ring-master," painted in 1888?) His whip he holds in his right hand with the end resting on the floor of the ring. As he stands there erect in his cutaway coat, he presumes to make one aware of his importance to the act. A grandiose mustache of the gay nineties further adds to his important mien. The artist reveals an oriental influence by composing his drawing with a section of the circular ring close to the spectator—a pleasing sense of rhythm and movement portrayed in his sketchy lines. A smile brightens the countenance of the equestrienne and betrays a self-assured attitude, fearless and with no more emotion than one might display seated on a divan. The artist's signature, that clever arrangement of three initials, appears in the upper and lower right-hand corners as well as in the lower left-hand one.

"The Equestrienne" is a typical crayon drawing by Lautrec, to whom we are indebted for his characteristic sketches of stage notables, among whom we find May Belfort, Jane Avril, and Yvette Guilbert. It may belong to the series of circus pictures made when he was convalescing in a sanatorium in 1899 or could easily be a sketch drawn at the time he was frequenting places of amusement and represents either the skill of a master hand sketching from life or the remarkable ability of an artist drawing from memory.

By what favored chance did this man persist in developing his own inclinations and reproducing his emotions instead of following the academic rules of some of his predecessors? "When my hand starts going, I have to let it go where it will," he once said.

D. N. CASEY

MORE CHINESE TOMB FIGURES

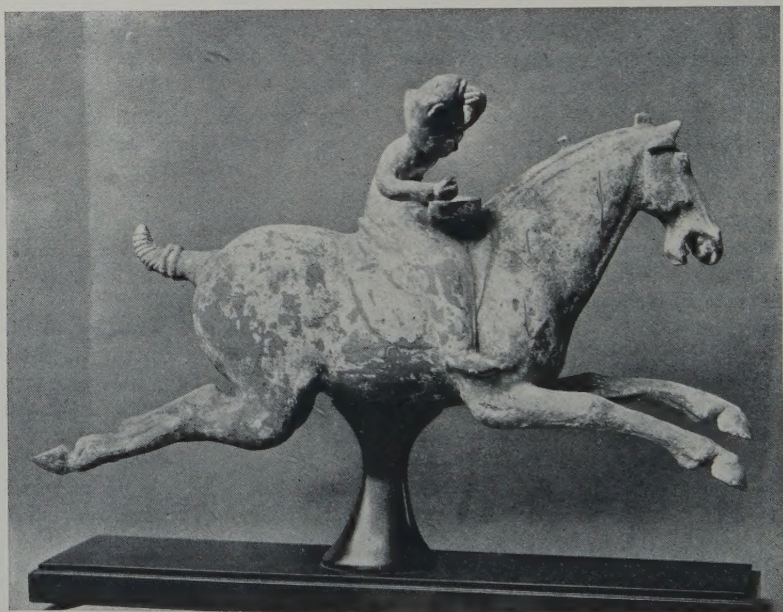
OUT of the ancient graves of China, the ruthless twentieth century has driven an interminable cavalcade of pottery figures: prancing steeds, grooms, armored warriors, standard bearers, youthful amazons astride their Tartar ponies, musicians twanging and beating their instruments, acrobats, dignified courtiers, harem ladies with interesting coiffures, palanquins and their bearers, innumerable camels, traders, ox carts, huntsmen, dogs, sheep, razor-backed swine, ducks and other fowl, and sometimes demons with animalistic heads.

From the Han Dynasty (202 B. C.—220 A. D.) to the Dynasty of T'ang (618–907 A. D.), the tomb of every personage of note was furnished with an assembly of clay figures, the presence of which it was hoped might insure the comfort and happiness of his spirit in its adventures in the shadowy afterworld. The figures presumably varied in size according to the importance of the deceased. If the tomb were that of a very great personage, the figures were often one-third life-size and stood on the floor of the sepulchre at the foot of the coffin. If the family of the dead were of lesser rank or more restricted wealth, the horses were seldom more than ten to fourteen inches in height, the human images somewhat less, and they were lodged in niches in the tomb wall. Occasionally, a wealthy man's tomb would have an adjoining alcove or storeroom filled with images, of a variety destined, it must have seemed to his survivors, to cover any possible need of a spirit that once inhabited a human body. This belief that a material image—even a miniature image—must evoke its spiritual counterpart, the Chinese shared with the Egyptians and other ancient peoples. It is a primitive manifestation of man's indestructible sense of the dependence of matter upon spirit, his deep belief that the material object is in truth but the shadow of reality, a belief which oddly enough in this present materialistic century is dawning upon the pro-

bing minds of men who lead the vanguard of scientific research. It was not a wholly illogical, perhaps, indeed, it was an inevitable, deduction for a credulous primitive people, that if the incarnate spiritual reality could create for itself a tangible substance, man could reverse the process by fashioning a material image.

It is the generally accepted opinion that it was during the Han Dynasty, or about the first century of our era, that the use of

through burial. According to our present knowledge of Chinese ceramics, it seems probable that glaze was first applied to pottery in the Han Dynasty. This glaze, a lead-silicate, overlaid the clay with a coat varying from straw color to brown according to the color of the fabric, or, when copper oxide was added, leaf-green. The great majority of the tomb figures as yet brought to light, however, belong to the T'ang Dynasty, to that period which wit-



CHINESE TOMB FIGURE

Musician on Horseback

T'ang Dynasty, 618-907 A. D.

Gift of Mrs. Murray S. Danforth, 1935

images replaced the living sacrifice of men and animals upon a great man's death, although in the important collection of tomb figures in the Royal Ontario Museum in Toronto there may be seen dancers made of grey clay attributed to the Shang and Chow Dynasties of the 2nd millennium B.C. The earliest tomb figures, usually representing farm buildings or barnyard animals, generally show a thin green glaze, often disintegrated to a silvery iridescence

nessed such a burgeoning in the major arts of painting and sculpture. A cortège of miniature effigies companioned the great lord in his dark tomb—men-at-arms for his protection, ladies to play and dance for his amusement, richly caparisoned chargers for him to ride, and a medley of animals to assure him varied sustenance. These figures were glazed in rich brown, green or yellow, or if unglazed, were realistically colored with variously hued pigments over a coat

of white priming. Only traces of color remain on most of the extant unglazed figures, but with the smear of white undercoat and the touches of dusty red, blue and black, they now show possibly greater charm of color than they possessed when new.

Belonging somewhere between the sheepfolds, granaries and house dogs of Han and the sprightly retainers just described, are figures fashioned of crude grey clay upon

vermillion and blue and grey strike a richly sombre note. It is recorded that after the T'ang Dynasty, straw and paper images, which were burned at the grave, replaced the mortuary pottery. That the symbolism grew less hearty may be true, but that the making of clay tomb figures died out entirely after the 10th century remains somewhat doubtful, and as witness to the contrary, we have, centuries later, the green glazed figures of the Ming tombs.



CHINESE TOMB FIGURE

Ox and Sleeping Driver

T'ang Dynasty, 618-907 A. D.

Gift of Mrs. Murray S. Danforth, 1935

which the vermillion and blue pigment clings somewhat more tenaciously than upon the lighter clays of the T'ang potters. These cinder grey figures are usually assigned to the Northern Wei Dynasty (386-535 A. D.), and there is little doubt that they are pre-T'ang. They are less refined but hardly less sophisticated than the T'ang figures, and possess a directness and virility that captivate the discriminating, while the smoldering color harmonies of

The Museum's small but rather select collection of Chinese tomb figures has recently been augmented, through the generosity of Mrs. Murray S. Danforth by several items of special interest.¹

The T'ang figure of a woman musician vigorously beating a small drum or tabor

¹For an account of other Chinese tomb figures in the Museum collection see *Bulletins* Vol. X, No. 3, pp. 23-24; Vol. XIII, No. 3, pp. 25-28; Vol. XVIII, No. 4, pp. 44-46; Vol. XXI, No. 3, pp. 44-46.

as she sits astride a speeding horse is excitingly vital. The dynamic pose of the woman's lifted hands as she leans forward for a clamorous onslaught upon her instrument, the ease and firmness with which she sits her galloping mount, are eloquent of her virile Tartar blood. The horse's mouth is open showing his teeth, his nervous head stretched forward, his short bound tail erect, as his sturdy frame responds with exhilaration to the race. The figure is unglazed. The horse was originally colored red over white priming, and there is a trace of black on the woman's elaborate coiffure.

While the figure just described is unusual for its action, another T'ang figure recently added to the collection is, we believe, unique. It is a glazed pottery ox with the sleeping figure of a boy on its back. The animal is harnessed and yoked, but the halter rope has slipped from the relaxed hand of the little driver, who lies with his head pillowed on his arm, his legs stretched along the ox's back. The boy's left foot has caught the tufted end of the ox's tail and holds it anchored in a curve on the animal's rump. The figure is made of pinkish-buff clay and stands on an unglazed rectangular base. The ox is glazed a beautiful T'ang blue, streaked with green and yellow on the harness. His ears are

yellow, and his nose and horns and the nude figure of the boy on his back are creamy white. The ox is a sturdy, self-reliant animal with a very expressive, finely modelled head. The form of the sleeping boy is less meticulous; his upturned face is now featureless, and it is doubtful if the features were ever more than vaguely indicated, but this very softening of outline adds, as it were, the film of sleep, and surely never was a pottery figure more redolent of repose!

On this page is illustrated some newly acquired mortuary pottery of the Wei Dynasty. The two seated figures probably represent musicians. They are solemn sophisticated little figures, very intent on what they are doing. The hands are raised as if clapping or beating an instrument. In the case of the right-hand figure the hands have been broken off at the wrist, and somewhat larger hands from another figure attached. The figures are made of dark grey clay and their flowing garments still show much flame-red pigment. Their high foreheads are topped with black caps, and their countenances, with slanting eyes, rakish eyebrows, big ears and small mouths, have a somewhat crafty cast.

The oval dish pictured between the two seated figures is also made of grey clay, but



CHINESE TOMB POTTERY

Northern Wei Dynasty, 308-535 A. D.

Gift of Mrs. Murray S. Danforth, 1935

of a somewhat lighter grey than the figures. It is finely fashioned, is very hard and smooth, and suggests an imitation of metal. Four small conical ringed bosses serve as low feet. At each end, perched on a semi-disc applied to the exterior of the bowl at the rim, is a cock. Slight modelling indicates the feathers on the birds' necks and curved tails, and the eyes are in relief. Most of the vermillion pigment still adheres to the deep oval interior of the dish, the exterior is a soft slate color, the animated cockerels at the rim are now a bluish-grey. The refinement of its form and the beauty of its color endow the dish with irresistible charm even for the uninitiate in Chinese ceramics.

M. A. BANKS

FRENCH WALL-PAPER

HE who is fortunate enough to visit the inside of an old historic residence on the continent, especially in France, is fortunate indeed. Of course to the lover of the past, such houses are full of ghosts, not the sepulchral sheeted figments of the imagination commonly meant by that name, but shadowy suggestions of real people in contemporary costume and surroundings. Sometimes this is furthered by the tangible suggestion of contemporary portraits, and again, the very walls breathe forth the necessary suggestion. Often too, one is fortunate enough to find there "objects of vertu" as the phrase is, meaning thereby works of art, fine and applied, once the property of the original owner or he of more recent or contemporary date who has yielded to the insistent pressure brought upon him or her by the work of historical or artistic interest. All this is by way of introduction to the statement that a most excellent example of the above was found last summer. On the charming Avenue de Paris in Versailles, out of sight of the palace but quite within easy reach of it, there still remains the charming residence where Madame du Barry in her prime so frequently entertained King Louis

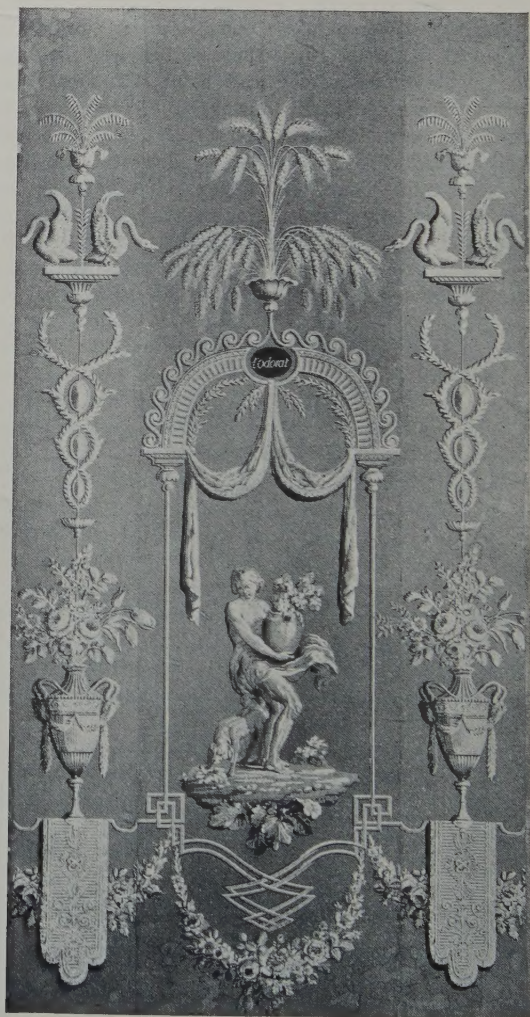
XVI. Previous to her occupancy it had been the residence of Le Bel. While their shadows may haunt its charming rooms, the furniture, objects of art, etc. that graced this favored house have long since been dispersed. In their place today are the possessions of the present owners, M. and Mme. Charles Huard, who have sought to recreate the atmosphere of the eighteenth century with distinct success. Rather more than usual was this attempt successful, so the house had a dual attraction. But it is the third feature which is responsible for this bulletin notice, for the Huards are artists, connoisseurs, and collectors, and the visit revealed an astonishingly complete series of excellent specimens of French wall-paper on the walls of the studio of the artist and the adjoining rooms. This had an unusual appeal because it supplied to the visitor a perfect cross-section of French design from say about 1740 to 1840 when the arts of block printing gave way to complicated machinery, quantity production and decreased emphasis on excellent design.

That this collection of some five hundred and five specimens has been acquired by the Jackson Fund and is now an integral part of the collections of the Museum is a matter of congratulation to all of its friends.

The story of paper precedes its use for wall-decoration by many centuries. The ancient Egyptians invented their papyrus paper, but it remained for the sons of Han in China to create paper as we know it, thus adding one more to the long list of discoveries for which we are indebted to them. True it is that for themselves they did not create wall-paper, preferring some other form of wall-decoration, but in later days they did not hesitate to make plenty of it, hand painting it in their own imitable style to grace the homes of "foreign devils" in other lands, thereby likewise spreading the Chinese influence to a wide extent. This was especially true during the sixteenth and seventeenth, the importations being first by the Portuguese and later by the Dutch, French and English.

The story of wall-paper as we know it is involved rather with the changes of civilization and history in later days after the sixteenth century in Europe. In the days

came the decline of castles and city-fortresses, the depreciation of fortunes and power on the part of their owners, and the development of the rich merchant class to



FRENCH WALL-PAPER

"Smell" from the series of "The Five Senses," 1775

Cietti, designer

Reveillon, printer

Mary B. Jackson Fund, 1934

of castle and city-fortress the demand was naturally for tapestries, created at great expense and long labor, and expressing the abilities of designer and craftsmen. Then

a marked degree. These might not have tapestries for many reasons, but they naturally wished to ape the richness and beauty of days just passed.

Then followed a period when the fashion was for rich fabrics and for leather, plain, colored, or decorated with design. This phase soon passed for obviously there was small chance of there being a sufficient amount of leather to supply the demand. Something else had to be. So developed the flock papers with very short chopped wool nap held in place by a glue size, hand made on small rectangular sheets often with a pattern, usually geometrical and two color in effect. The earlier examples are naturally rare at present but in their day were popular in England and on the continent, especially in France. Wider spread of wealth, and increasing demand for the more intimate settings of a home brought about papers made with other material than flock papers, at first hand painted, then, because of the excessive cost, the difficulty of finding a sufficient number of skilled workmen, and the time involved, the French made use of another invention of the Chinese namely wood block printing, and the development of the wall-paper industry was certain. From the point of cost naturally wall-paper was comparatively inexpensive. The great creative period in wall paper was from 1740 to 1840 in France, by the latter date manufacture by machinery became the vogue, and there ensued a rapid decline in quality and especially in design which lasted to the days of Walter Crane and William Morris who revealed to their generation and ours the possibilities of wall-paper as a material, and the tremendous importance of design properly applied.

Mention has been made of the preëminence of France in the history of wall-paper. Some one has well said that the intelligent native of any other European country when asked who might be considered as having done the most for art would, for patriotic reasons, place his own country first, and then would place France second. This universal tribute to France is as true today as it was in the early days, hence the great interest of the Huard collection. French methods were paid the doubtful compliment of being copied, art-

ists and designers went there for guidance and instruction, and, as is the case today, the French manufacturer was several years or months ahead of his competitors in other lands.

One cannot separate the study of French wall-paper from that of textiles, for French looms at Lyons, Lille and elsewhere as well as the toile-de-jouy factories were in control of the market although naturally not at the same time. The popular designs were reproduced cheaply and accurately. In fact so close was the relationship at times that in the case of the toile-de-jouy we have the same artists, such as Huet, supplying the designs for wall-papers also.

How comprehensive the Huard collection is seen when one notes that it includes such well-known makers as Reveillon, Dufour and Leroy, Robert & Grandard, Simon, Duperron, Ferrouillat, Pignet, Jacquemart & Bénard, Zuber, Duras and Boulard. Several of these such as Dufour and Zuber also were famous for their scenic papers.

When one recalls the stirring times of the Directoire, Louis XVI and the Empire, the constant change of fashion in household decoration, as applied to furniture and wall-decoration, it is readily seen that the Huard collection easily illustrates these changes.

The story of wall-paper includes that of the development of scenic papers, large designs which in a single composition could cover an entire wall. That these are fascinating is not denied, for there are a number of them which were imported in the early days and which still grace some of the early mansions in New England. In the Huard collection this phase of wall-paper while admittedly excellent, has been omitted. From the point of view of the Museum this is no deterrent from the value of the collection, for pieces of smaller design and size may be more readily studied and exhibited, and the interested visitor may easily study the original scenics in the houses noted above.

The collection also includes a number of drawings of original designs, both in line



FRENCH WALL-PAPER
 Portraits of Louis XVI and Marie Antoinette
 Printed at Lyons circa 1780
 Mary B. Jackson Fund, 1934

and color, and an item which has peculiar interest. This is a large water-color made about 1785 and showing the shop of Monsieur Denis, if one may gather from the inscription. It shows the interior of moderate size, lined with racks in which paper is stored in the usual rolls of standard size. This making of paper in rolls of nine yards long and eighteen inches wide began in France about this date.

In front of the window is a work-table on which are holders for the many brushes or pen-quills used in the shop. The rack for exhibiting the specimen rolls also has its interest. On the right is M. Denis himself who, judging from his *avoidsupois*, has prospered in the business. This intentionally would give the impression that he is a master salesman. In the center are two customers, both people of means. The lady with the little dog on leash is apparently listening with pleasure to the happy delight of the man of position who from his beaming face gives one the idea that M. Denis' shop is the one place that can give satisfaction. The inference is clear that the water-color was made on M. Denis' order, and the cleverness of the psychological effect is one which gives this drawing part of its interest. Much more does it mean to us in connection with the foregoing article, because it so clearly shows contemporary storage and merchandizing of the French wall-papers which graced the walls of the houses from 1790-1840.

L. E. ROWE

MODIGLIANI

PARIS in 1905—Picasso from Spain, Braque struggling with pictorial difficulties, Fauvisme with Matisse, Derain with new problems, Brancusi with abstractions in stone—to this group of artists, "L'Ecole de Paris," Modigliani came. Born in 1884 at Leghorn, Amadeo studied and travelled in Italy, visiting Florence, Rome and Venice. He was filled with feverish longings and ambitions, roused within him by his discovery of the Italian primitives. He had vague notions of a new art which he would make as simple and clean and moving as the religious paintings of the early masters. He begged his mother to allow him to go to Paris, and in 1905 when he was twenty-one years of age the opportunity came.

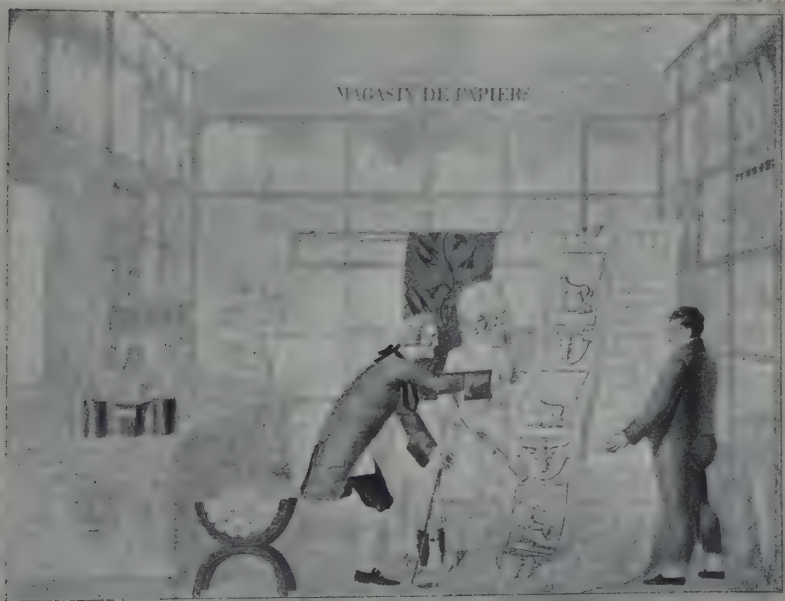
Cubism and Negro Art were the definite influences at the beginning of the 20th century. Negro Art, primitive, emotional, contained the foundations of the strange

beauty found in Egyptian and early Greek sculpture. From Leonardo until the Impressionists, the only ancient art which had any general recognition was the art of Greece. The Impressionists, Cézanne, Van Gogh, and Gauguin aimed a blow at the prestige of Greek art, and as its supremacy began to be questioned, the virtues of the arts of other countries were examined—Chinese, Egyptian, Gothic, Byzantine, Persian, and African. Modigliani acquired a negro mask and hung it in his studio, learning from it the representation of humanity conventionalized and simplified.

Montmartre—studios, cafés, women, and fellow artists. Modigliani read and studied incessantly, attaining little by little a culture more varied than profound, but superior to the average. He saw the great exhibition of Cézanne's work at Bernheim in 1909, and was greatly influ-

enced by the importance of structural composition and by the deformation of the figure to accent a mood or movement. Then in the same year he met Brancusi, who advised him to try his hand at carving. He did, and the evolution of his talent as a sculptor was extraordinarily rapid as he overcame the difficulties of the technique. His drawings show a sculptor's approach to form, a reduction of figures to a balanced arrangement of geometrical units. However, in September of that same year, Modigliani came to the end of his resources and had to return to his family in Italy.

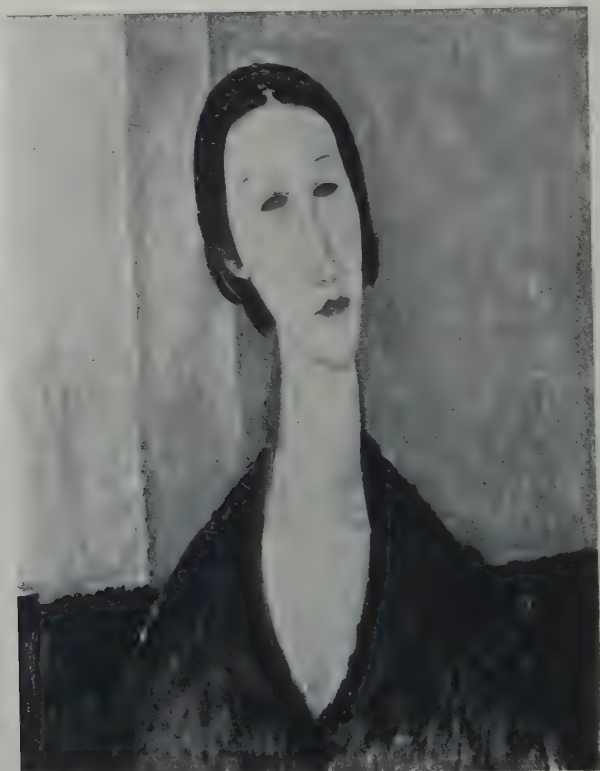
Montparnasse—Picasso, Kisling, Zborowski, and Vlaminck. From 1913 on, Modigliani lived in Paris, wandering about from one café to another, his drawing-block in one hand, pencil in the other. Models were all about; no one was insig-



INTERIOR OF A WALL-PAPER SHOP TOWARD 1785

nificant or uninteresting. The short hours of sleep, the habit of cognac and absinthe, and his burning desire to create taxed his health. With feverish eyes and a false strength, he sometimes painted a canvas for the price of a bottle of cognac. Zborowski, a poet, who had absolute faith in the artist, helped him by selling some of

any artist there are things of major importance and things of minor importance. Modigliani's drawings had no value for his eyes but in the measure that they attained the end that he purposed. For him they were notations of his thoughts. They were the base of his sculpture and painting. Several studies might be made from the



PORTRAIT OF ANNA ZBOROWSKA

by Modigliani

Anonymus Gift, 1933

the drawings and paintings, and by giving him money. Modigliani made a number of drawings of Leopold Zborowski and Anna Zborowska. The Museum of the Rhode Island School of Design owns one of these paintings and two of the drawings.

Indiscriminate praise is as pointless as obstinate condemnation. In the work of

model and then the painting worked from memory. The drawing "Portrait of Zborowski," is a study for a painting that was in the collection of C. M de Hauke, when he arranged the large exhibition of Modigliani's work in October 1929. Simplicity of line, yet conveying to the fullest extent the effect intended, penetrating character-

ization, the power of making the living personality of the sitter emerge, all are expressed in this personal stylization. The subject dominates the portrait. The intensity of the artist's tormented existence made him accurately and finely aware of the personality of the model. "Portrait of Anna Zborowska" is also a study for a painting, probably for the portrait in the collection of the Museum of Modern Art of New York. Both drawings were given by Miss Edith Wetmore in 1932, and are a valuable gift, for they offer to a student the opportunity of studying the technique and working problems of the artist.

"Portrait of Anna Zborowska" which was given as an anonymous gift in 1933, is a very fine painting. It exemplifies the ability of Modigliani to construct a portrait with an intensity of feeling and effect. There is a color simplicity which is in exquisite harmony with the linear construction. He builds up a sense of solidity by means of a subtle tonality. The painting, as is true of all of his best work, has a directness of statement, a grasp of form, and a power over color. An ovoid head, elongated neck, simple indication of shoulders and breast, make up the composition. The curve of the lower part of the face finds itself suggested in the curve of the neckline. The contour of the head is in harmony with that of the shoulders; the contour of the nose with that of the face. A line in the background goes from the lower right to a lower point on the left. Two lines perpendicular to this, neatly support the tilt of the head. The portrait has been painted thinly; the texture of the canvas being visible in several places. Delicate tonality and softness of color characterize Modigliani's work. A very simple palette was used; burnt sienna, black, vermillion, and white. The black of the hair is balanced by the black of the robe. In one part of the background, the artist used burnt sienna with just a touch of black; in another part it is black, white, and a little of the sienna; and in a third section it is white, sienna, and a touch of black. The soft rouge of the lips adds color to the delicate

enamel-like tones of the face. In studying the painting one feels the pleasure that the artist must have felt when mixing the colors.

Modigliani struggled along, aided by his fellow artists until the winter of 1920. Working in an unheated studio during the unusual cold of that season, he became very ill. Friends had him taken to the "Hôpital de la Charité," but it was too late. He died within a short time. The woman who had shared the last years of his life, Jeanne Hébuterne, jumped from a window and killed herself when she learned of his death. Kisling and several friends took up a collection for his funeral and the cortege that followed his body through the streets of Paris was astonishingly long.

Since Modigliani's death more and more of the art lovers, students, and critics have recognized the value and the beauty of his work. In 1922 the Museum of Grenoble bought a portrait. This was the first of his paintings to enter a European museum. Now they are in collections in the National Gallery in London, Zurich, Rome, Moscow, Chicago, Detroit, New York, Los Angeles, and Washington. A large exhibition was held by de Hauke & Company in October 1929 at their New York Gallery. Belated recognition came from his own country when in the Biennial International Exhibition at Venice in 1930, one hundred examples of Modigliani's work in painting, drawing and sculpture were brought together in one of the most important rooms of the Italian building.

Modigliani is neither romantic nor classic but combines precision and completeness of the classic with suggestiveness of the romantic. "The art of Modigliani is not accessible immediately to all. To approach it one must enter it deeply, enter it even with an effort. Then this work glows with a grandeur and with a purity that comes from laws the most secret and eternal of the art of all ages."¹

D. DALY

¹ "Modigliani" by Arthur Pfannstiel, page 126, Editions Marcel Seheur 1929.

A STILL-LIFE BY WILLEM KALF

EPITAPHUS as a rule are queer things, often superlatively laudatory, and occasionally containing much that is truthful, especially if they are spontaneous and written with discernment. The reason for the foregoing remark is that the writer came across the one written in the seventeenth century by the Dutch poet Van der Hoeven for the lamented Willem Kalf. "Willem Kalf knew well how to paint golden vases and cups of silver, and the treasures of wealth, but that no treasure could repay his genius, for it never had an equal." This may seem fulsome indeed, but in reply it may be asserted by us today that critics and amateurs alike since his day have held Kalf to be the greatest of all the Dutch still-life painters.

If this is the case, the acquisition of any example of his work, and especially if it is

a very excellent one, is a matter of congratulation to friends of the Museum. The still-life, recently purchased with the Museum Appropriation, therefore, warrants consideration here.

Like every other worthwhile picture, it reflects racial and personal characteristics which both explain it and show why it was cherished. The Dutch rather more than the Italian, Spanish or German races have shown an interest in still-life. Such part as deals with flowers reflects the national passion for blossoms, and hardly second is the minute study of the artists in the study of light and shade, of mass and individual color and arrangement of vegetables, fruit, glass or pans. Perhaps the artists regarded this type of work as a challenge to their genius, as well as affording a ready market for their talent.

Willem Kalf was born in Amsterdam somewhere near the year 1630 and died there on May 31, 1693, as a result of an accident. He studied under Hendrik Pot, of Haarlem, a pupil of Karel du Jardin, and an excellent painter of historical scenes and portraits. Despite his training in this field, apparently he was not interested in it, and after leaving Pot he turned to his beloved still-life, with ever increasing success. Honbracken, to whom we are indebted for so much of interest about Dutch art and who is like the Italian Giorgio Vasari in this respect, tells us that Kalf would sit for days before a melon, an orange, or the handle of a knife made of agate or mother-of-pearl, to study its various tints. The evidence of the truth of this is seen in the still-life in the museum. But minute study, painstaking representation, etc. do not produce of themselves a masterpiece. The artist must have something more, and it was certainly present in Kalf. It was his sense of perfect balance, and ordered design; it was his brilliance of tone and color; it was the sureness of touch which distinguishes him from his fellows and places him among the great colorists. One is tempted in some respects, especially in his handling of light and color, to compare him with Jan Vermeer of Delft. Certainly the



PORTRAIT OF ZBOROWSKI

by Modigliani

Gift of Miss Edith Wetmore, 1932



STILL-LIFE

by Willem Kalf

Museum Appropriation, 1934

treatment of texture of citrus fruits is much the same, and the touch of color on the high lights. Surely also both artists were interested in orange and yellow. But they were not in the same field and each remains preëminent in his own way.

It is interesting to find how complimentary his critics were of his person, habits and relations with his fellows. Everyone points to his being anything but a frequenter of the Dutch taverns, as many of his fellow-artists were, but none the less his many attractive qualities were sincerely appreciated.

The still-life, then, takes us back in its origins to an interesting period, a talented artist, and treatment of nature of the highest order. The refinement and skill, the sense of design that it reveals, make it unusual. Undoubtedly, like all of the rest

of the work of the day, it was painted indoors in a studio. The work in still-life today is radically different in treatment, color, tonality and skill. There are painters today, as before, who consider still-life as a worthy adventure, but few if any have the understanding of possibilities, the charm, the restraint, the delightful color, that we find in the work by Kalf.

From the seventeenth century his work has been in demand, especially among the French collectors; for a time it occasionally came on the market as collections were scattered, but today it is relatively scarce.

In judging the painting from the original or a photograph it is well to keep in mind that at some time in the past a piece, perhaps some two inches wide, has been cut from the top. This is readily seen when

the composition and spacing is considered and may be checked up from comparison with other examples in public and private collections. This, while moderately to be regretted, does not affect the desirability of the canvas as representative of Kalf's work.

L. E. ROWE

LIBRARY

The following are some of the books purchased since June 1, 1934 with the sum given to the Library by Mrs. Jesse H. Metcalf.

Animaux sauvages et domestiques d'après nature. 3v. n.d.

Baker, C. H. C.—British painting. 1933.

Bell, Clive—Landmarks in nineteenth-century painting. 1927.

Brangwyn, Frank—The etchings of Frank Brangwyn. 1926.

Brooke, Iris—English costume of the seventeenth century. 1934.

Calvert, A. F.—The Escorial. 1907.

Cameron, M. L.—Old Etruria and modern Tuscany. 1909.

Capart, Jean—Documents pour servir à l'étude de l'art Egyptien. 2v. 1927.

Cecchi, Emilio—The Sienese painters of the trecento. 1931.

Cescinsky, Herbert—English and American furniture. . . 1929.

Collection of the dresses of different nations, ancient and modern. 1757.

Condor, Josiah—Landscape gardening in Japan. 2v.

Escholier, Raymond—Delacroix. v. 2 and 3. 1927-1929.

Faraday, C. B.—European and American carpets and rugs. 1929.

Gardilanne, Gratiane de—Les costumes régionaux de la France. 4v. 1929.

Gothic sculpture in France. 2v. n.d.

Hadeln, Detlev—Venezianischezeichnungen der hochrenaissance. 1925.

Hadeln, Detlev—Venezianischezeichnungen der spatrenaissance. 1926.

Hadeln, Detlev—Venezianischezeichnungen des quattrocento. 1925.

Haire, F. H.—The American costume book. 1934.

Hottenroth, Friedrich—Deutsche volkstrachten. 1923.

Jourdain, Margaret—Regency furniture. 1934.

Koehn, Alfred—The art of Japanese flower arrangement. 1934.

Konody, P. G.—The Uffizi gallery. n.d.

Laver, James—English costume of the eighteenth century. 1931.

Leeds, E. T.—Celtic ornament in the British Isles. 1933.

Leloir, Maurice—Histoire de costume, de l'antiquité à 1914. v.8. 1933.

Longhi, Roberto—Piero della Francesca. 1930.

Maryon, Herbert—Modern sculpture. 1933.

Ormsbee, T. H.—The story of American furniture. 1934.

Platz, G. A.—Die baukunst der neuesten zeit. 1930.

Priest, Alan—Japanese costume. 1935.

Propert, W. A.—The Russian ballet in Western Europe, 1909-1920. 1921.

Rouffaer, G. P.—De batik-kunst in Nederlandsch-Indië. 2v. 1914.

Seymour, Frederick—Up hill and down dale in ancient Etruria. 1910.

Spielmann, M. H.—Hugh Thomson. 1931.

Valentiner, W. R. 1880—Rembrandt paintings in America. 1931.

Valentiner, W. R.—(Die) handzeichnungen Rembrandts. v.2. 1934.

Vigneau, André—La cathédral de Chartres. 1934.

Vinci, Leonardo da—Leonard de Vinci. n.d. Éditions "Tel".

Wiener, S. G.—Venetian houses and details. 1929.

Wilenski, R. H.—John Ruskin. n.d.

Williams, H. S.—Manuscripts, inscriptions and muniments . . . the history of the art of writing. 4v. 1901.

E. CHACE